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## AMERICAN ART NEWS.

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## APPRAISALS—"EXPERTISING"

Owing to the changed and peculiar conditions brought about by the entrance of the United States into the world war, there has arisen a desire on the part of many Americans of late who have gained in fortune and have a taste for or love of art, and of others who wisely consider superior art works as good investments—to acquire the same—and at the same time there has come to many others, through increased cost of living and failing fortunes, the desire or necessity of disposing of their art possessions.

It is the province of the "American Art News" to bring these would-be buyers and sellers together, and to aid both through counsel as to the value of art works of all kinds, opinion as to their authenticity, and advice as to the best markets for such work. As the "Art News" is a close follower of both art and literary auctions and private sales, it has unusual facilities for the estimating of values and markets, and as it is in close and friendly touch with the best and most reliable dealers, and also with collectors, it can often place works for owners quickly and with judgment.

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance; sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—as our chief desire is to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## TO SHOW BARNARD'S LINCOLN

The Union League Club has adopted a resolution calling for the exhibition, in some place of easy access in the city, of Barnard's much discussed statue of Lincoln, so that the public may get an idea of the work.

This is a good move and, it is to be hoped, will be acted upon, but meanwhile the days go by and Howard Russell Butler's pertinent inquiry as to who gave the American Peace Centenary Committee the authority to substitute the Barnard Lincoln for that of Saint-Gaudens, previously offered to London by the said committee and accepted by the authorities in that city, remains unanswered.

## EXHIBITIONS NOW ON

(Continued from page 3)

## Sculpture at the Ritz

Whatever one may think of George Grey Barnard's "Lincoln," it would indeed be futile to deny that this sculptor is an extremely able man in such expressions as the figure "Woman" shown at the War Relief sculpture exhibition at the Ritz-Carlton. As critics have already noted, this display brings forth little that is new, but consists mainly, and one might say, appropriately, of several old "battle-horses," with which are harnessed many insignificant and too often exhibited pieces. It is good to see French's "Lafayette" memorial relief, also his "Lincoln" (a figure in general conception quite like that of Saint Gaudens'). It is also good to see again the "Julia Marlowe" of Herbert Adams, the busts by Jo Davidson and certain (but not all) of Manish's things. It is interesting to find some pieces by Bourdelle, but if Bourdelle, why not for contrast, that other brilliant European, Aristide Maillol? Nadelman, Polasek and Jane Poupelet, adopted Americans, vie with such thoroughbreds as J. Gregory, Evelyn Longman and Cecil Howard. The late Miss Mears, Anna Hyatt and Mrs. Whitney, together with Paul Troubetzkoy, furnish forth figures oft-exhibited. Mario Korbel's suave line is again in evidence, while the precocious Gerome Brush, the spirited Miss Eberle and the enthusiastic Ch. C. Rumsey contribute representatively.

## Fine Sisleys At Durand Ruel's

Two unusually beautiful landscapes by Alfred Sisley and an uncommonly effective pastel, "Woodsawyer," by Pissarro, are included in the selected group of works by French impressionists at Durand Ruel's. In the same group the pioneer, Jongkind, in two small canvases, gives rich measure of his extraordinary coloristic gifts. Our own Ryder might have studied the Jongkind moonlight with profit, but we have had as yet no master who could with distinction have emulated the tone of the little Jongkind marine. The Sisleys seem like the torch, which pointed Alden Weir on his impressionistic way. The follower has progressed, but the torch seems still above and in advance.

## The Painter-Gravers

Modesty distinguishes the show of the Painter-Gravers at the Milch Gallery—modesty as respects the size, as well as the quality of the exhibition. No sensational note disturbs the tranquil flow of etched black line, of drawn red line, or of line cut, not in wood, but in linoleum. Harry Townsend's cuts in this substance have a semblance of the wood-cut when printed, but have also the betrayal of a fatal fluency which wood prohibits. Of the etchers, Eugene Higgins shows his power again, even in plates as diminutive as that remarkable one in which a poor woman sits in a doorway and leans against a column, wrapped in an etched shadow, the texture of which Rembrandt himself would not disdain. Anne Goldthwaite contributes notably, and Mahouri Young supports his etchings dedicated to the laboring man with a few drawings in red chalk of female nudes, one of which, purchased by Mr. Sterner, is worthy of highest praise. The same artist's lithographs are always effective, his "Finale" most notably so on this occasion.

The strained humor of the Bellows' lithographs is not found in the single Bellows' drawing, a war-piece of telling effectiveness. Hassam's etchings, and Roth's, and the ducks of Frank Benson, all celebrated prints, are here in all their glory, while the single wood-cut of Ruzicka, two fine-toned etchings of still-life by Alden Weir, a set of John Sloan's significant plates, Mielziner's head of General Pershing, and work by Myers, Mielatz, Hascall, Louis Mora, and Nordfeldt, make up the small display.

James Britton.

## CHICAGO

What, in my humble opinion, is the best and most instructive exhibition that Chicago has seen in years is now on at the Arts Club. Thirteen of the finest examples of French impressionists from the collection of Mrs. Potter Palmer were selected by Miss Alice Roullier for this exhibition, which contains also, from the same collection, three Besnards, a Raffaelli, a Zorn and a Puvis de Chavannes.

M. Durand-Ruel having been Mrs. Potter Palmer's adviser when she began buying these pictures some thirty years ago, the canvases represent really the best of the several masters. Renoir's "On the Thames," for instance, is the kind of work which has given the painter the reputation which seems often but little justified to people who know him only from the innumerable unattractive girls' heads which one sees in most museums and private collections. The picture shows two men and a woman sitting in a veranda overlooking the Thames. The illusion of sunlit out-of-door atmosphere is perfect, and the painting has wonderful quality, especially in the treatment of the woman's black gown, one of Renoir's strong points. The other Renoir is one of his rare marines.

The three Monets represent three phases of the artist's development: Realism in the superb still-life painting, "Pheasants," early impressionism of his particular variety in "On the River," and post-impressionism of the Renoir variety in "Children in the Field." Raffaelli's portrait of his daughter in crayon is most attractive, and very badly framed, as are nearly all of these pictures. Pissarro's "Street in Paris" is a gem, as is Sisley's "Village Street."

The most impressive canvas in the room is Puvis de Chavannes' "Le Bois Sacré," a monumental composition in a more strictly classical style than the master's later work, representing Greek priestesses in a sacred grove. Neither the subject nor the general conception and style prevented the artist from introducing two figures floating through the air, which are very evidently borrowed from the Italian primitives. In tonal quality the picture is worthy of the man who put mural decorating back into its architectonic sphere out of which the Renaissance painters had taken it.

In the smaller gallery of the club are hung 14 new pictures by William Penhallow Henderson. It is most interesting to see how this disciple of Whistler interprets the life and the people of New Mexico, in comparison with the rest of the Chicago and the Eastern Indian painters.

The essentially poetical quality of his work remains, whether his subjects are Santa Fe Indians or women of our very best set. There is the same pensive, dreamy atmosphere about these old Mexican churches and piazzas, the same spiritual expression in the faces of those Indian and Mexican men and women.

People who have not followed Henderson's work in his yearly exhibition may here compare his former and present work in one and the same room, as several of his earlier canvases have been hung among the new pictures.

Of all the many Indian painters whose work I have seen so far, I think Henderson is the one who interprets their country and their life more as a poet would, than any of the others from Henri down to Couste. The first named heads the list of painters who see in the Indian and his picturesque costumes an excellent vehicle for indulging in an orgy of colors with their subject matter as an excuse for the legitimacy of their coloristic tours-de-force. The latter brings up the rear of the corps of painters who use their greater or lesser talent as if they were commissioned to make illustrations for an ethnological and sociological history of the North American aborigines.

Victor Higgins alone tries, and not unfrequently succeeds, to express in the manner of his treatment something of the spiritual significance of the life and the people of our Southwest. In this respect he is different from Henderson, because the spiritual significance in the latter's pictures is peculiar to the painter and not to the scene portrait.

In the corridors of the club hangs a collection of small canvases by Warren Davis, with all occasional shortcomings of design, charming in movement and line, but hardly worthy of more than the passing reward of a reproduction on the cover of a fashionable magazine.

The "Friends of American Art" have purchased out of the current Art Institute exhibition for the permanent collection of the Institute the following three paintings: Charles Hawthorne's "Portrait of Albin Polasek," Guy Wiggins's "Lightly Falling Snow," and Howard Giles's "MacMahan's Me."

The Red Cross poster exhibition at the Institute, while an improvement on the various poster exhibits we have had, shows that poster art is still in its infancy here, as it is indeed in the whole country. The rare exceptions, and there are exceptions in this city, too, only proves the rule.

Edward Watts-Russell.

## OBITUARY

## Zenas Crane

The death is announced of Zenas Crane, at Dalton, Mass. Mr. Crane gave to Berkshire County, the Berkshire Museum of Natural History and Art, a building and equipment of more than \$1,000,000. He was also one of the chief contributors to the last polar expedition of Admiral Peary.

## Rufel Van Brunt

Rufel Van Brunt, ninety-three years old, one of the oldest members of the Society of Old Brooklynites and for many years an architect and builder of Brooklyn, died Dec. 16 from old age at his home, No. 166 Herkimer St., Brooklyn.

Mr. Van Brunt had been a member of the New York Avenue M. E. Church for more than twenty-five years. He was born in the old Van Brunt homestead on Kings Highway on Aug. 24, 1824.

## Frederick Larkin

Lieut. Frederick Larkin of the British army is dead at the front in Palestine where he was serving under Gen. Allenby. Mr. Larkin, who as one of the first to join up as a private in August of 1914, served for some time in the trenches in Flanders, until, in consequence of the serious illness of his father, the founder of the Bond St. business, he received his discharge from the army in order to "carry on" at home. It was shortly after his return that his father died and the business then passed entirely into the hands of the son. The latter was not, however, content to remain a civilian at a time like the present and after a period of training in a cadet battalion, received his commission. He was drafted out to Salonika in the summer of this year, whence he was sent to Gaza, where he met his death. He was greatly esteemed among his confreres and his openness and simplicity of manner brought him many friends wherever he went.

## CORRESPONDENCE

## The Barnard Lincoln

Editor, AMERICAN ART NEWS.

Dear Sir:

I have been quoted as preferring the St. Gaudens' Lincoln to the much-fought-over Barnard statue. I do not like either, though I am an admirer of most of St. Gaudens' work. His Lincoln is to me unconvincing. Barnard's is convincing, but convincing only of one note in that great life—pathos.

I object to it especially as its purpose is to carry across the sea a picture of one of the two greatest Americans. As such it is inadequate and misleading and one which must bring on our country and on our great martyr contempt and ridicule. Leaving art principles aside, the object of the gift is to arouse a broad love, admiration and democratic aspirations, and in this it fails. The late General Wilson stood within ten feet of Lincoln during the Gettysburg speech. I heard the general give an imitation of it, repeating the immortal words with matchless mimicry. It was as though someone had risen from the grave to carry back a message from the great beyond. A work of art like this with such a purpose should in a measure produce a like effect.

Charles Vezin.

N. Y., Dec. 19, 1917.

## "Louis" Questions Eakins' Eulogy

Editor, AMERICAN ART NEWS:

Dear Sir:

In regard to your critical faculties exhibited in the Dec. 8 issue of your weekly, I would like to know why you are justified to decorate the late Mr. Eakins with the badge you gave him? Your dictum is not final. There are others more justly competent to appraise works of art. If he is the greatest artist of our country, then West and many others are gods of the palette and brushes, and I am the marvel of American artists. Greatness implies versatility and originality.

Sincerely yours,

Louis M. Eilshemius.

P. S.—I have nothing to say against the artist's work; but I remonstrate with the critic placing him on a pedestal not his.

N. Y. City, Dec. 19.

## Red Cross Gets Portrait Price

The statement having been widely published that John S. Sargent received the large amount of \$50,000 from Mr. John D. Rockefeller for the one or two portraits he recently painted of the latter, it is timely to republish the following letter written by the late Carroll Beckwith and which appeared in ART NEWS of Oct. 13 last:

Editor, AMERICAN ART NEWS:

Dear Sir: Sargent painted the portrait of Mr. Rockefeller at Ormond, Fla., for very much less than \$50,000, as you stated, and gave the entire sum which he received for it to the British Red Cross. As he said to me in speaking of it: "I cannot do much, and England has been very kind to me in the years that I have lived there."

Carroll Beckwith.

N. Y., Oct. 11, 1917.